

Is unmistakably and inimitably apparent. But after the inventive genius of the young female artists has run riot for some time in such indiscreet revelations of youth (or rather, after the inventive genius of older, courtly civilisations and of still existing peoples—in fact, of the whole world of dress—has been pressed into the service, and, say, the Spaniards, Turks, and ancient Greeks have been yoked together for the glorification of fair flesh), then they at last discover, time and again, that they have not been good judges of their own interest ; that if they wish to have power over men, the game of hide-and-seek with the beautiful body is more likely to win than naked or half-naked honesty. And then the wheel of taste and vanity turns once more in an opposite direction. The rather older young women find that their kingdom has come, and the competition of the dear, absurd creatures rages again from the beginning.—But the more women advance mentally, and no longer among themselves concede the pre-eminence to an unripe age, the smaller their fluctuations of costume grow and the less elaborate their adornment. A just verdict in this respect must not be based on ancient models—in other words, not on the standard of the dress of women who dwell on the shores of the Mediterranean—but must have an eye to the climatic conditions of the central and northern regions, where the intellectual and creative spirit of Europe now finds its most natural home.— Generally speaking, therefore, it is not change that will be the characteristic mark of fashion and modernity, for change is retrograde, and betokens